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the universe. The symbols of the four evangelists accent the surrounding circle. Below is an assembly of apostles and martyrs. The Greek cross is happily introduced as one of the ornamental forms.

NEW EMBROIDERIES.

RECENT embroideries of the Associated Artists rival anything they have heretofore done. The largest is a wall-hanging in tapestry stitch, the subject, Penelope, being a prize composition by Miss Dora Wheeler, made in Julien's studio in Paris. The figure is life-size. With face half-averted and arms outstretched holding the threads, Penelope is unravelling her work. On one side hangs the web, and around her is the framework of the loom. The ground-work is a dark green tapestry canvas, and the face, neck, and arms are solid embroidery. Ordinarily, the ground chosen represents the flesh tints, and requires only the necessary drawing, but in this case it is the needle that has undertaken the most difficult task.

Another tapestry work is the reproduction of Jules Breton's "Harvester," a female figure carrying a sheaf on her shoulder in a twilight landscape. The framing deserves a word or so. The picture is immediately surrounded by a brown plush border on which is appliquéd a shell design in the same hued plush, couched with brown filoselle. An outer border of darker brown plush finishes the work, which has really much of the charm of tone as well as of design and the pensive sentiment which attach to Jules Breton's work.

A portière intended for the Louis XVI. drawing-room in the Tiffany house, noticed on another page, is on lemon-colored tapestry canvas. The design is an elegant arrangement of a gold-meshed net in a festoon, across the upper part, which falls at one side as a drapery. There are masses of roses, red, pink, and yellow, with their foliage; some have escaped, while others lose their petals, and in this way carry out the lines of the design. The roses are embroidered in silk, and the net is formed by couchings of gold thread.

A large portière, the design of which is taken from the fleur-de-lis, might be a text from which to discourse of the many things which pertain to the embroiderer. In the first place the design: While the portière is, in effect, covered, the design is in set figures formed by a fan-like radiation of the flat, spiky foliage which here and there supports the flowers. The arrangement is very striking, and its cleverness and suggestiveness please quite aside from the beauty of color and execution. The flowers are frequently drawn in perspective, and this union of the conventional in the radiating forms and the realistic service of the forms in detail is worth comment. The color is happily managed. In the lower part of the curtain the greens are deeper, the blossoms a darker purple. As the embroidery proceeds upward the scheme lightens, and at the top of the curtain the flowers are almost lost in the ground, which is a light yellow in which is a gleam of lavender.

The Decorative Art Society has begun to gather in its summer harvest. One of its new works is a portière of dark blue plush. This has for its only adornment two bands across the top. The upper of these is the wider. It is of heavy white loosely woven material, such as was in vogue for dress goods. On this is a band of embroidery in coarse crewels, the design being taken from the fig, with its foliage in effective floriated, done in Kensington stitch, in blues, browns, and dark reds, the stitches being at least a half an inch long. The white ground is relieved by long stitches at various angles, in grays, fawns and other tints just off of white. The lower band is executed in the same way, but is not so wide.

A portière that may serve as a guide for other combinations of color and arrangement is on cream white twilled silk sheeting on which are appliquéd flowers in groups and singly of plush. The form is best conveyed by the dogwood used perfectly flat, its drawing manifested by couchings. The color here used is lavender. In the lower part of the curtain the tint is deep and is varied. In the upper part the tint is lighter. This method of treatment would be effective in appliquéing forms of the same color on the ground, but of different materials, as plush on silk sheeting.

A small table-cover at the Decorative Art Society is of golden brown plush. In the centre is a large star with double points. From the corners a quarter of a star radiates toward the centre. The large star has a central ring, in which white is sparingly used. From this the rays proceed. The first series is in brown silks, with solid embroidery proceeding as a leaf from a middle vein. The outer circle of rays is worked in the same way with lighter browns. The effect is one as much of color as of form, playing upon the same color with happy result.

A pretty combination is pink and silver; a table-cover, which seems almost too fairy-like for service, is on light yellow satin, with a border worked in pink silk, with tendrils and lighter lines of silver thread. The cover is finished with an edge of silver lace with points, from each of which hangs a pink silk tassel,

Bureau-covers of bolting cloth, with pin-cushions to match, are among the most exquisitely wrought embroideries. They have set flowers in whites and grays, with foliage simply outlined, or light borders of feathery forms in pinks and other delicate hues, frequently mingled with silver. These are edged with lace, or the lining, which is some delicate tint of Marcelline silk, is fringed out, and little over-lying silk tassels are placed at intervals.

Cord work has been introduced this season by the Decorative Art Society. Its origin may be found in old Dutch embroidery. The designs, special, and demanding bold outlines, are produced by a white cord that comes for the purpose, couched on with colored silks in close stitches. The rest of the design is worked in stitches of all kinds as is done in the Dutch embroidery, and the result is most interesting.

The use of silk on linen, and it should be added that the cord

of the borders are copied from old Celtic designs, and others are new and original patterns, either floral or conventional. At an exhibition in London of "Kells embroideries," last year, at Howell & James's, the articles shown comprised tea-cloths, coverlets, tidies, mantel-borders, tennis-aprons, and other useful or ornamental objects. Another kind of this embroidery consists of wool worked on hand-spun, hand-woven, and printed stuffs, with simple designs in two or three colors of "Kells dragons and "Kells beasts" and other varieties.

Treatment of the Designs.

"MARGUERITES" BY EDITH SCANNELL.

THIS charming little picture is especially designed to be painted in oil colors on canvas. It may, however, be very easily adapted to water-color treatment by following the directions given below, and substituting the equivalent colors. Reduced in size, it would be appropriate for a Christmas or birthday card and may be painted in oil or water-colors on silk or satin with excellent effect. For the new and popular method of dye-painting, the simple directness of the composition will be especially appropriate. It may be enlarged to any extent desired. All that is necessary for this dye-painting is to use the ordinary oil colors, very much diluted with turpentine so as to produce the effect of a wash or dye, rather than actual pigment. The material to be painted upon is burlap, linen, unbleached muslin, silk, satin, bolting cloth, leather, or, in fact, anything which will receive paint.

To paint the picture in oil colors on canvas, first draw the outline carefully with a finely pointed charcoal, or, if you are not sufficiently expert to sketch by the eye, transfer the outlines by rubbing charcoal all over the back of the colored plate, and then, placing it carefully upon your canvas, follow the outlines with a large sharp hairpin or a fine steel knitting-needle point.

In this way the outline will be transferred to the canvas. The next step is to secure the outline by going over it with burnt Sienna and turpentine, using a flat, pointed sable brush. While this is drying, paint the background. For this, use, in the blue undertone, permanent blue, a little ivory black, yellow ochre, raw umber and madder lake. The figures in golden brown relief are painted with raw umber, yellow ochre, burnt Sienna and white, adding touches of bone brown in the deeper accents, and Naples yellow and white in the higher lights. After the background is laid in with a general effect, return to the figure and paint the hair, dress and flowers in their general aspect before attempting the flesh. All such accessories affect the flesh to a great extent, and should always be put in first, leaving all details, however, until the whole canvas is covered. To paint the hair use yellow ochre, white, a little raw umber and a very little ivory black for the local tone. In the shadows add to these burnt Sienna. In the soft blue half tints, a little cobalt is added. For the high lights use yellow ochre, white, and a very little ivory black. In certain warm reddish touches, a little light red will be found useful. The pale blue band in the hair is painted with cobalt, white, a little light cadmium, madder lake, and a very little ivory black. Add burnt Sienna in the shadow. The white dress is painted in at first in a medium tone of light warm gray, upon which the high lights and dark accents of shadow, with other details, are afterward placed. For this general tone of gray use white, yellow ochre, a little cobalt and madder lake, a very little ivory black and a little burnt Sienna. In the shadows use less white and more burnt Sienna, yellow ochre and ivory black. Paint the high lights with white, a little yellow ochre and the least bit of ivory black. The same colors will serve for painting the daisies, but less yellow ochre is needed. A little raw umber may be added in the shadows also. The yellow centres are painted with cadmium, white, a little ivory black and burnt Sienna. For the green leaves use Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna in the shadows.

The face is partly in shadow, and great care must be taken not to get the general tone too dark. Use for this yellow ochre, white, madder lake, vermilion, a little raw umber, cobalt and a very little ivory black. In the shadows add light red, and in the deeper touches add burnt Sienna. Paint the high lights with white, vermilion, madder lake, yellow ochre and the least touch of ivory black to give quality.

For the lips use vermilion, madder lake, white and raw umber, with a mere touch of ivory black in the shadows, adding also a little light red and omitting vermilion.

Paint the eyes with cobalt, white, ivory black, a little madder lake and yellow ochre. In the dark pupil or centre use ivory black, cobalt and madder lake, letting the black predominate. In laying in the first painting, endeavor to give only the general effect, leaving the details till afterward. Paint heavily, and mix a little turpentine with the color. When this is hard dry, scrape down the rough surface with a sharp palette-knife, oil out before painting again, and in all successive paintings use a little poppy oil with the colors, as a medium, but no more turpentine. When finished and dry, varnish with Soehnée Frère's French Retouching



CHASUBLE OF A PRIEST OF THE GREEK CHURCH.

work is on linen, is in general use this year. The superior qualities of the dyed silks make this practicable. Buffet-cloths, bureau-covers—all work of this kind is now done with silks.

A new embroidery, very effective, and which, doubtless, will be popular for a time, is seen in wall-pockets of white silk on which the main forms, chiefly garlands, are in spangles that come in all colors and are combined with light, sprig-like stitches in gay colored silks.

"KELLS EMBROIDERIES" comprise an interesting branch of artistic Irish needlework, in which much progress has been made since its introduction a year or two ago by the founder of the Donegal Industrial Fund. The work is the means of giving employment to many of the poor peasantry and distressed ladies of Ireland. The greater part of the embroideries consists of flax thread—which has undergone a polishing process that makes it resemble silk—worked on prepared linen fabrics. Some

Varnish. Use flat, medium-sized bristle brushes for the general work, and for details use flat, pointed sables, Nos. 8 and 10.

THE WELBY DECORATIVE HEAD.

THE whole of the background to the decorative head, by Ellen Welby, given in the extra supplement, should be kept a rather dull bluish green, the apple leaves being rather blue green, and the spaces behind them being filled in with a warmer, yellower green. The apples should not be very bright, most of them being a light, very yellow green with some carmine worked in for the red parts. The stems of the apple-tree should be a warm brown with a little purple worked in. The hat should be of a rich warm brown, the lights having a little orange with them, the shadows being kept very dark, with a little purple introduced. The face should be rather fair, and the hair fair, and of a rather warm tint. The eyes should be brown and much darker than the eyelashes coming over them. In the eyelashes a good deal of gray should be used, or they will seem too hard. The feathers in the hat should be dull yellow and orange. The dress is a dull creamy yellow, and the frill round the neck is white shaded with grays.

THE BOUCHER PANELS.

THE design upon page 39 suggests the much-prized old tapestries of Europe, and may be treated to imitate their effects to a remarkable extent. The material commonly preferred for this purpose is burlap—a coarse material of large, uneven threads. The dye-painting, as the reader has been told before, is done with ordinary oil colors diluted with turpentine, and is put on in washes with flat or round bristle brushes, small, pointed sables being used for details. The design has a border of dull gold, edged with green vines of medium tint, and purple grapes. The background is clear blue sky overhead, having a few floating feathery clouds shading into soft gray in the deeper touches. The general effect is bright and full of color. The trees in the background are dark evergreen of cool, blue-gray quality. The statue of a satyr is of gray stone, while the marble steps are brilliant white in the high lights, falling into soft, purple-gray shadows. The immediate foreground is also in shadow with a suggestion of green trees and grayish brown branches. The goat may be gray shading into dark warm tones in the darker parts, with some warm, bright touches in the high lights. The little cupids are all warm and bright in color of flesh; all having light hair of various shades, from pure golden yellow to reddish brown. Let all the tones harmonize.

In the design upon page 38 the sky is covered with gray clouds overhead, and underneath the tone is clear warm blue, growing lighter and warmer toward the horizon where it is met by foliage of light, delicate, gray green, touched with purple in the shadows. The trees and grasses in the middle distance and foreground are warmer and richer in color. The water is light gray blue, and is also lighter and warmer in quality in the immediate foreground. The vines and grasses in the immediate foreground are dark rich green with a few touches of strong light. Make the rocks gray, shaded with warmer, brownish tints. The flesh of the little cupids is warm and ruddy, with rosy cheeks, lips, elbows and knees. Their hair varies from lightest gold to brown. The draperies are white and pink. The net and pole are light grayish brown, with warm touches of yellow in the high lights.

THE CHINA-PAINTING DESIGNS.

FOR the background of the Chrysanthemum Panel (Plate 572) use brown green, with a very little deep purple mixed with it. Begin at the upper left-hand corner to lay on this color, spreading it in broad, blended touches, and work the color much lighter toward the right of the panel, adding at this point a little carnation to green for a brighter effect. Add brown No. 17 to brown green for the background behind the flowers at the left or the panel. For the upper flowers and buds of the white and blush variety, use a gray made by mixing brown green and black for shading the petals. This must be put on delicately, and for the delicate pink tinge of the flowers use a pale wash of light carmine A. All the short-petalled flowers and buds are of the blush pink variety. The long-petalled blooms are bright yellow in coloring, for which use jonquil yellow, shading with brown green. For the leaves mix grass green with brown green, shading with brown green. Use this same coloring for the stems, adding a little deep purple to brown green for shading them. Wherever gray effects are desired add deep purple to green for them. Outline all the work with color made by mixing deep purple, and brown No. 17 in equal proportions.

THE Cracker Jar (Plate 573) comes in white French china ready for decorating. In painting the design use orange red for the bright red berries, shading with dark red or red and black mixed, and outlining with dark red or black. Add brown green to apple green for the leaves, outlining with brown green. Make the under side of leaf and leaf-stalk light green. Use neutral gray for the branches, shading and outlining with the same and adding brown for the smaller twigs. Paint the twig-handle like the branches. For background use an open, irregular crackle of gold lines upon the white, or dark blue may be used in place of the gold. If a tinted ground be preferred use blue, or celadon, or yellow, with or without a crackle pattern. The crackle may be darker than the tint, or the lines may be white on a tinted ground.

THE recent exhibition of paintings by pupils of Mr. Carl Hecker, at the Bucken Art Rooms, showed a good deal of ambitious work. The first prize (a year's tuition free) was awarded by Mr. Daniel Huntington, to Miss Bertha Hecker, daughter of the professor, but it was understood that she waived it in favor of Miss Lila Jackson, winner of the second prize in the contest (half a year's tuition), whose subject was Diana and Endymion. An honorable mention was awarded to Miss Rebecca Lewenthal for her "Leila at the Siege of Granada." Among the contestants was Miss Margaret Nehlig, a daughter of the talented and once well-known New York painter of that name.

Old Books and New.

MANUSCRIPTS AND COPYISTS.

EPAPHRODITUS, the grammarian, had collected under the reigns of Nero to Nerva thirty-two thousand volumes, and Serenus had sixty-two thousand volumes; but the volumes of that age were scrolls of parchment and papyrus that the reader unrolled with his right hand and rolled with his left as he read, and since the scroll was not to be made "to drag its slow length along," one work was in many scrolls, and the "Æneid" was a poem in twelve volumes. Then, a great library looked like our wall-paper shops, and an "édition de luxe" had a new cylinder of ivory, paper that had not been scratched, a page that had been polished with pumice-stone, and straps of purple color.

The writers of manuscripts, among the Hebrews, were savants, commentators on the Holy Writ, rabbins endowed with a special habitation; among the Greeks and Romans, slaves, who were to their masters what a well-filled book-case is to a wooden spoon; Calvisius Sabinus, mentioned by Seneca, having paid the exorbitant sum of one hundred thousand sesterces (about \$55,000), for eleven slaves, each one of whom could recite a Greek poem, a faculty that would not have enabled them to hold a candle to Joseph Scaliger, who had learned by heart the "Iliad" and "Odyssey" in twenty-one days; or to Christian Chemnitius, who knew the Bible so well that he could tell the chapter and verse of any quotation that might be made from it. Besides slaves, there were in Rome, also, professional copyists who were freedmen, and others foreigners, these mostly Greeks, who, though they were the Gascons of antiquity for their fine talking, could lay claim to the credit of having created the art of illuminating manuscripts. The great edict of Diocletian on the "maximum" tabulated the prices paid to copyists, but the great edict of Diocletian, as it comes to us, has "a good measure, pressed down and running over" of information that is not wanted, and would provoke a saint in search of knowledge. It only tells that the scribe's work was valued by the hundred lines. As it needed attention to detail, and was one to put one's heart into, there were women copyists. Gruter has been to the pains of publishing a Latin inscription to tell it, and the Hebdomads of Varro, an illustrated biography that is at the point of the pen of every one who writes of manuscripts, was the work of a woman, Lala, who had come from Asia Minor. In the Middle Ages the copyist did his work as a penance, and Theodoric liked to tell the monks of his abbey, that a friar had gone to heaven for having copied a volume containing one letter more than the number of his sins. Antiquarians are in accord on the point that the oldest manuscript extant is not older than the third century, and there is not a distinguishing mark for a manuscript anterior to the seventh century, according to Montfaucon. Aulus Gellius had seen a manuscript of the "Georgics" and a manuscript of the "Æneid," and Quintilian tells of manuscripts that he had seen of Cicero and Cato the Censor, and Venice claims that it possesses the original manuscript of the Gospel of Saint Mark, and the British Museum has a Greek copy of the Evangelists that is attributed to Saint Thecla, one of St. Paul's virgin converts; but the weight of evidence is rather in favor of Father Hardouin's absurdity, that our so-called classics, with three exceptions, are the works of monks of the thirteenth century.

The originals have gone in the company of the sacred archives that Moses had deposited in the Ark, the laws that the kings of Israel had written, the Septuagint version of the Bible, and the letter of Jesus to Abgar, prince of Edessa, regarding his leprosy and the faith of his people. And why? Because, as Disraeli the elder says "The Romans burned the books of the Jews, of the Christians, and of the philosophers; the Jews burned the books of the Christians and the Pagans; the Christians burned the books of the Pagans and the Jews." And there were books that their authors were forced to swallow, and books with which the corner-grocer used to wrap up his goods, and books that fell into the hands of the devil incarnate—the borrower. The borrower is the scourge—the Attila of books; wherefore, in 1461, when Messire Jean de la Driesche knocked at the door of the Faculty of Paris for a copy of the works of Dr. Rasis, by request of King Louis XI., the Faculty replied that they had nothing they could refuse to lend to the King, but felt it was their duty to ask for a pledge, and the King's plate went in

pawn for the book, an incident that gives color to Théodore de Bauville's fiction of "Gringoire," that Lawrence Barrett plays so well.

The Iconoclasts, who came into the world for its misfortune at the beginning of the sixth century, take rank as ravagers in a line after the book-borrowers, who are sempiternal. They made a fire of fifty thousand volumes in a day, and for two hundred years fancied they owed it to themselves to burn images of devotion, and, casually, the artists who made them, thus to extirpate fetichism, and send those who fanned it, by force to Paradise. Under the reign of Theophilus, the hands of Lazarus, a monk who had achieved greatness as an illuminator of manuscripts, were burned with hot irons; other copyists were immolated on pyres made of their books, and Lazarus heads a long list of martyrs to bibliophily that ends becomingly in 1825 with Van Hulthem, who died of cold, because, fearing dust and smoke for his books, he would not have a fire in his room.

The proscribed art of Byzantium was carried by Saint Austin and Theodore of Tarsus to England and Ireland, whose monasteries of Rent-Wara-Bryg, the old Saxon name of Canterbury, and of Bangor and Lindisfarne, were filled with calligraphers, long ere Alcuin went, at the call of Charlemagne, to teach the art of "illuminating" to the monasteries of France and Germany. The establishment of schools for copyists in the Empire led to a renaissance of letters in the Occident; and the tenth century, that lay in a penumbra for all that light, may yet boast of its recluses of the Cava convent, in the kingdom of Naples; of Godemann, a monk of St. Swithin who made the famous Benedictionary upon which the Saxon kings took the oath until the Conquest; and of Sintramn of the St. Gall monastery, whose work is lauded to the skies by Father Cahier.

After the year 1000 of fatality had passed and left no ill, and the world had gone mad after every form of art, an army of illuminators ushered wonders into the world; but it was not until the thirteenth century that the copyist got out of his Byzantine harness, that had had its day, even at Constantinople. Then he betook himself less to great Psalters and Benedictionaries, and more to Missals, and he let his fancy run through the text of a "Chanson de Geste," making amends, by his modesty in not putting his name to his work, for what might have been explained away by a lessening of piety—something that would have been fatal to a devout monk at work for the salvation of his soul. Under the protection of Charles V., who was bookish and wise, of Matthias Corvinus, who was a book-a-bosom knight, of the dukes of Berry and of Burgundy, the art that had been enshrined in cloisters came into vogue in palaces. Thereafter, one meets with few Latinized names and phrases of invocation at the end of manuscripts; in compensation, with a brilliant company of men-of-letters, artists—even a king! There is Jehan de Meung, John van Eyck; Hemling, also called Memling; Jehan Foucquet; Francisco of Oberto; Julio Clovio, of whom Francisco de Holanda hath said "He is the first illuminator of the fifteenth century, and I am the second," though not in so many words; Leonardo da Vinci, and Raphael himself, if you please! Have I not omitted good King René of Anjou, who resumed his interrupted occupation of painting the miniature of a quail in a manuscript, when informed that the invading enemy had come into possession of his castle and that he was a prisoner? Thomas à Kempis, the reputed author of the "Imitation of Jesus Christ," Clouet, Jehan Poyet, are the last representatives of the art of illuminating manuscripts, for the Mentz Bible has come. The last calligraphist is Jarry; the last miniaturist, Aubriet.

The art of the illuminator is as extinct as the ray of sunlight that Averroës, the alchemist, buried under a pillar of the great Cordovan temple; only, the illuminator's manuscript has turned into gold, and Averroës's ray of sunlight, I fear, has not.

The secrets of chrysography were revealed by a Lombard friar, in the twelfth century, but the world is not in great peril of taking for an original a counterfeit illuminated manuscript; the forger would have to be too great an artist. With autograph letters, it is not so difficult; Shapira would have sold his manuscripts to the British Museum if his price had not been too high, and Mr. Clermont-Ganneau had not had time to arrive while they were debating it; and Vrain Lucas was quite successful, if you remember, at selling letters of Alexander, Lazarus, Mary Magdalen, Cleopatra, to Michel Chasles, of the Institut de France, who was a great mathematician. Paleographers follow the rules of criticism of the Benedictine monks, out of which I can only give here

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PLATE 588.—DESIGN FOR CARVED PANEL. "Holly."
BY W. A. MASON, OF THE PENNSYLVANIA MUSEUM SCHOOL OF FINE ARTS.

Supplement to The Art Amateur.

Vol. 16, No. 2. January, 1887.

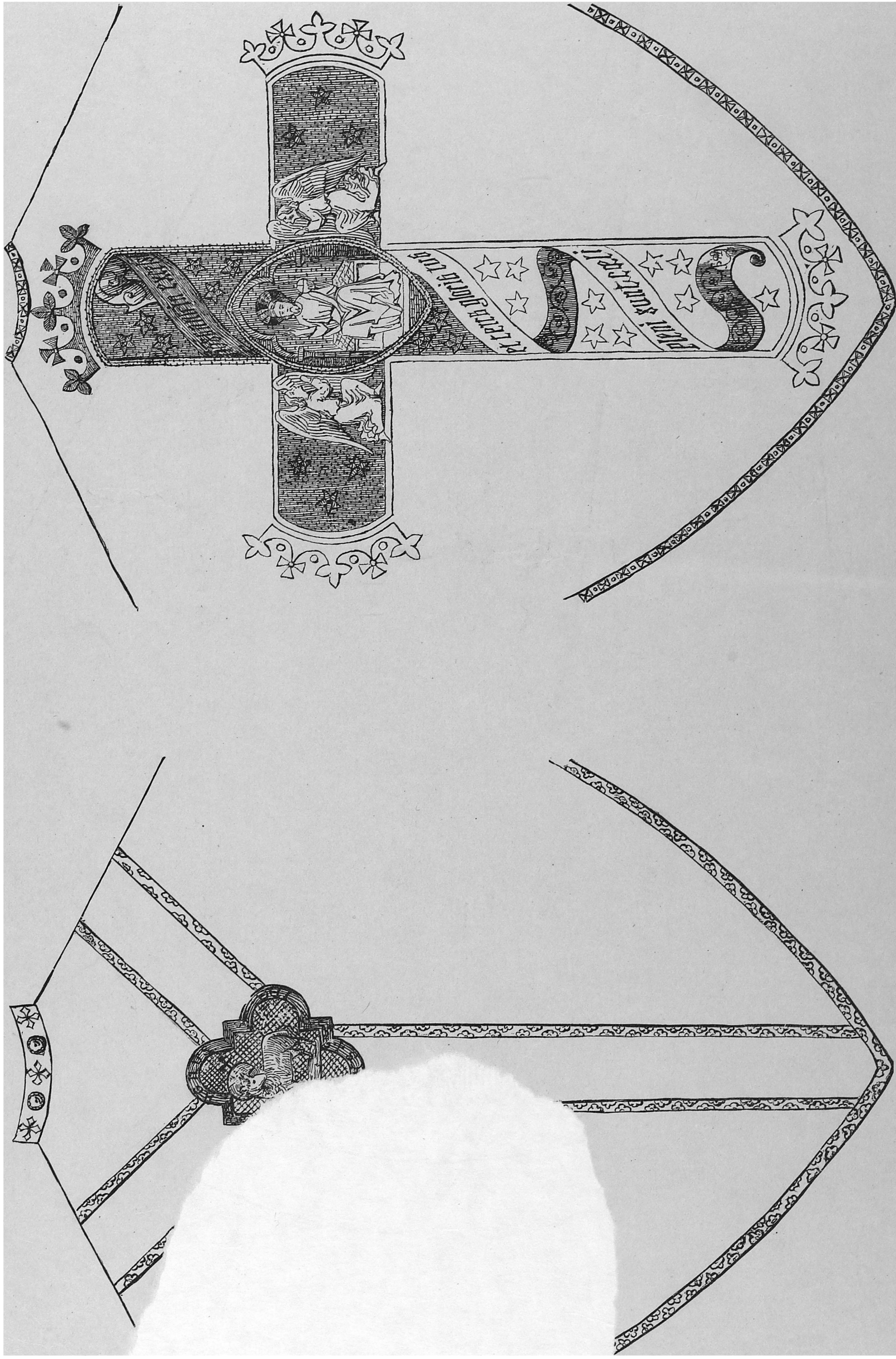
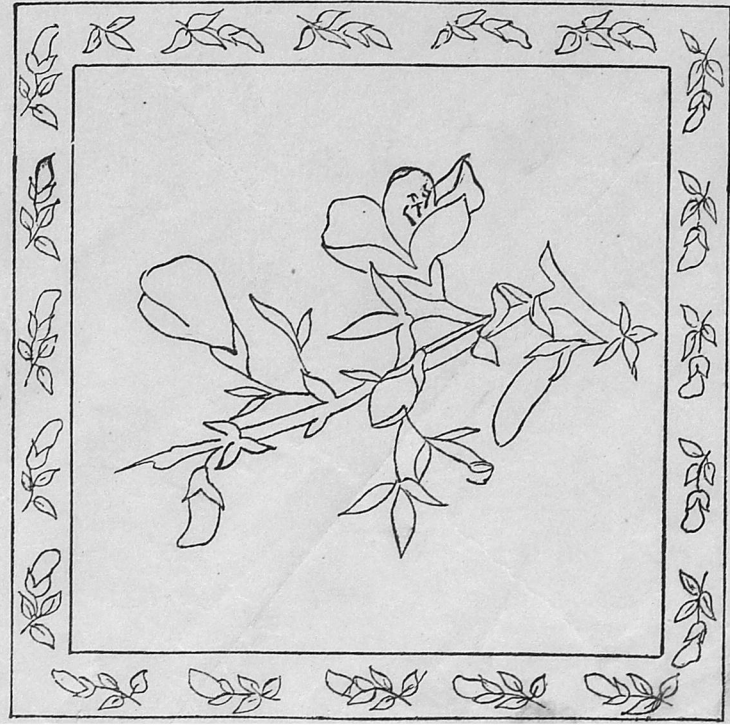
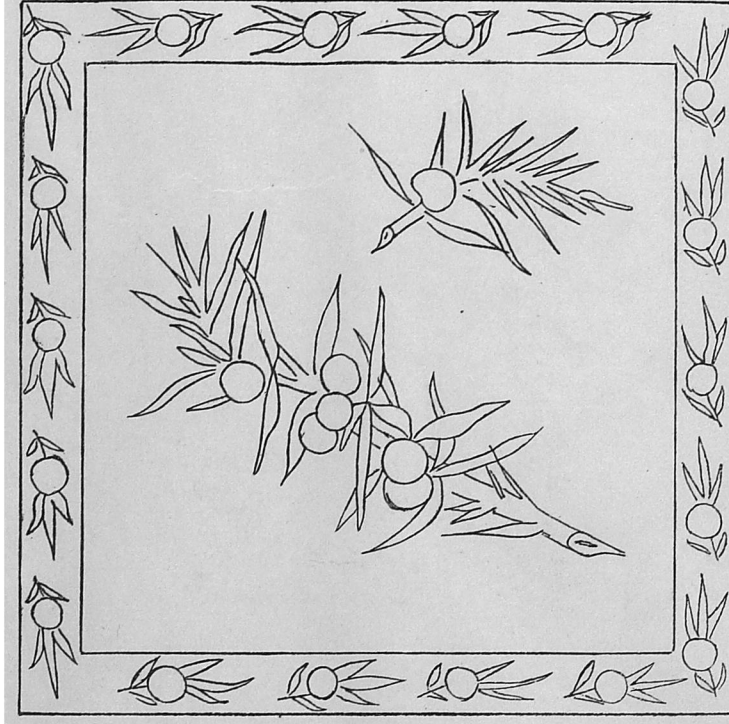
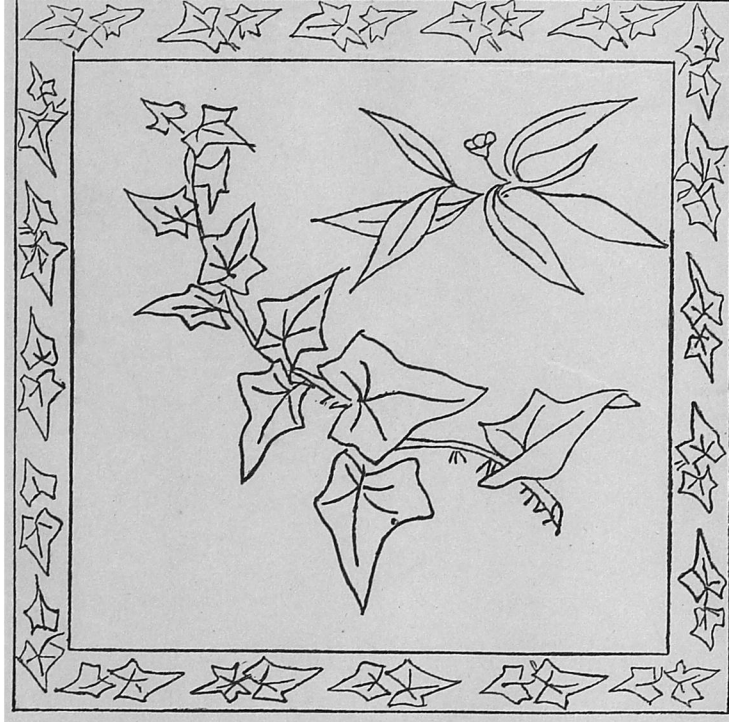
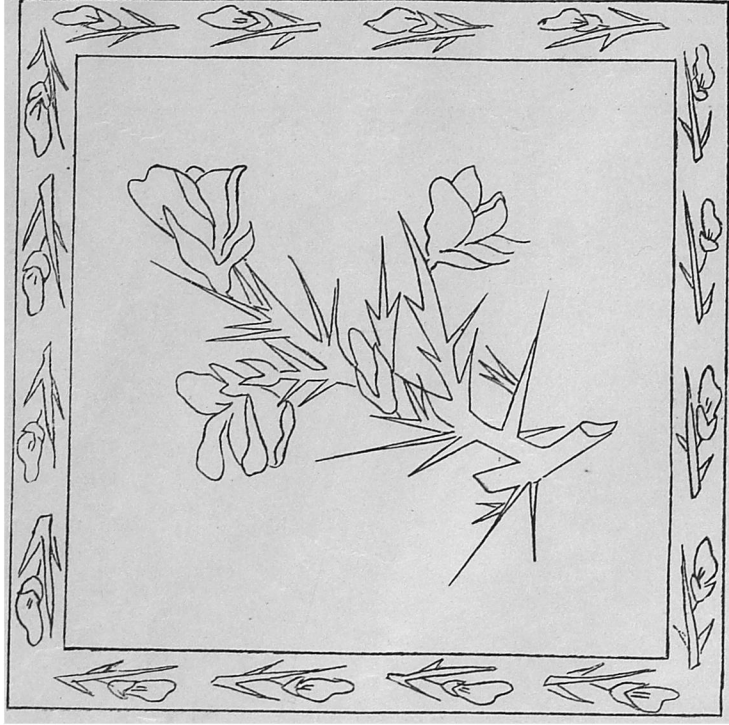


PLATE 569.—CHASUBLE ORNAMENTATION.

(See "Church Vestments," page 44.)



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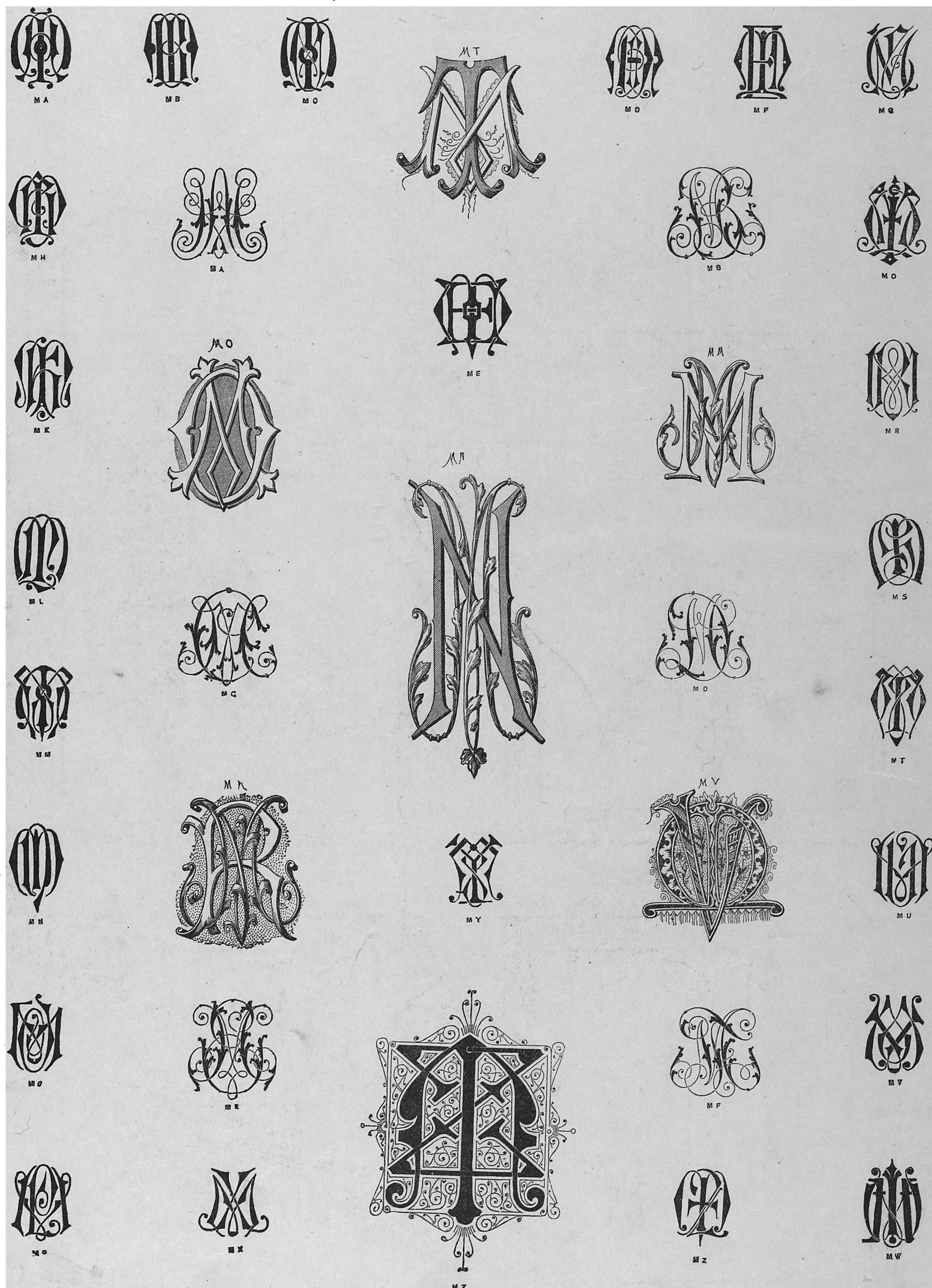


PLATE 571.—MONOGRAMS. SECOND PAGE OF "M."
THIRTIETH PAGE OF THE SERIES.

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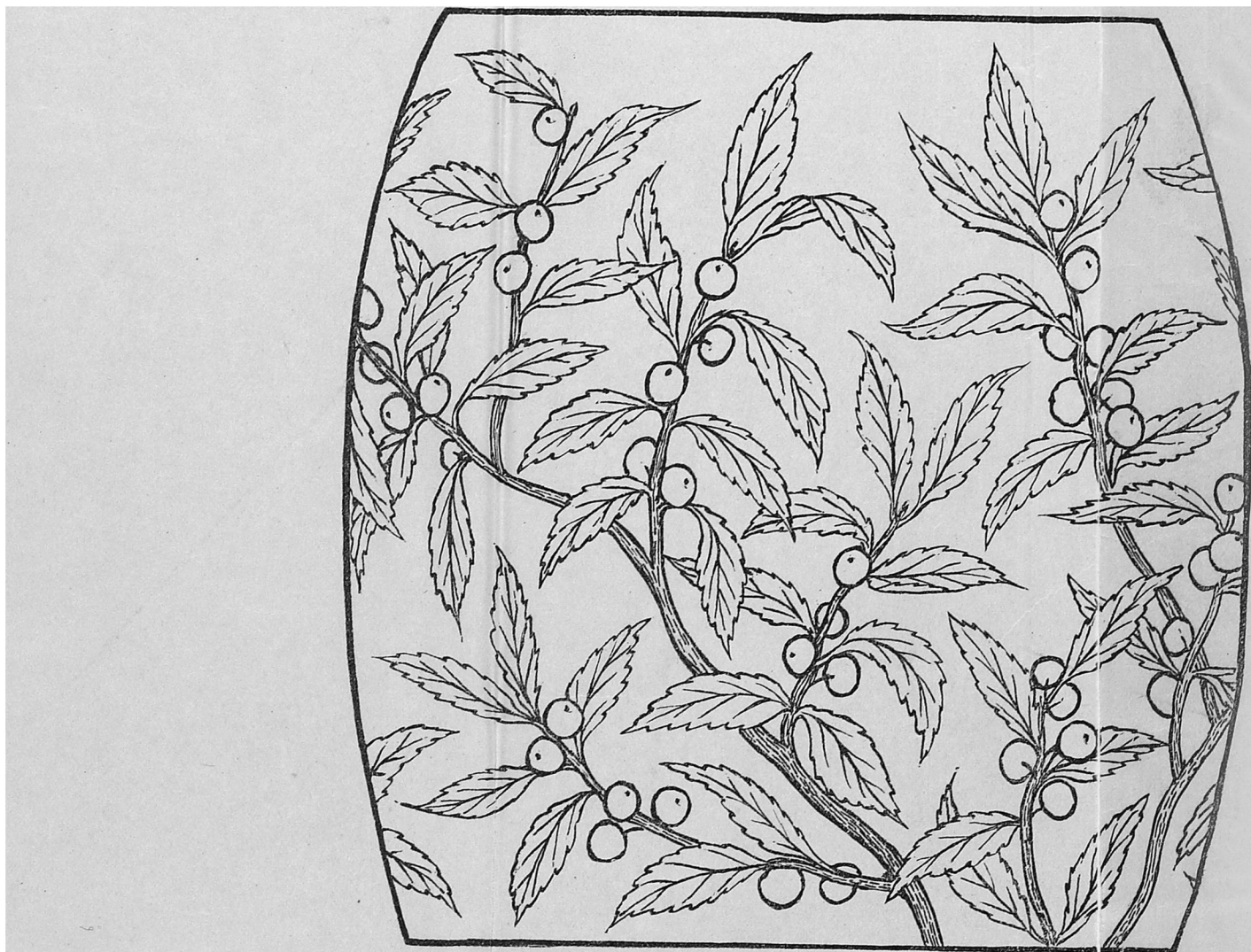


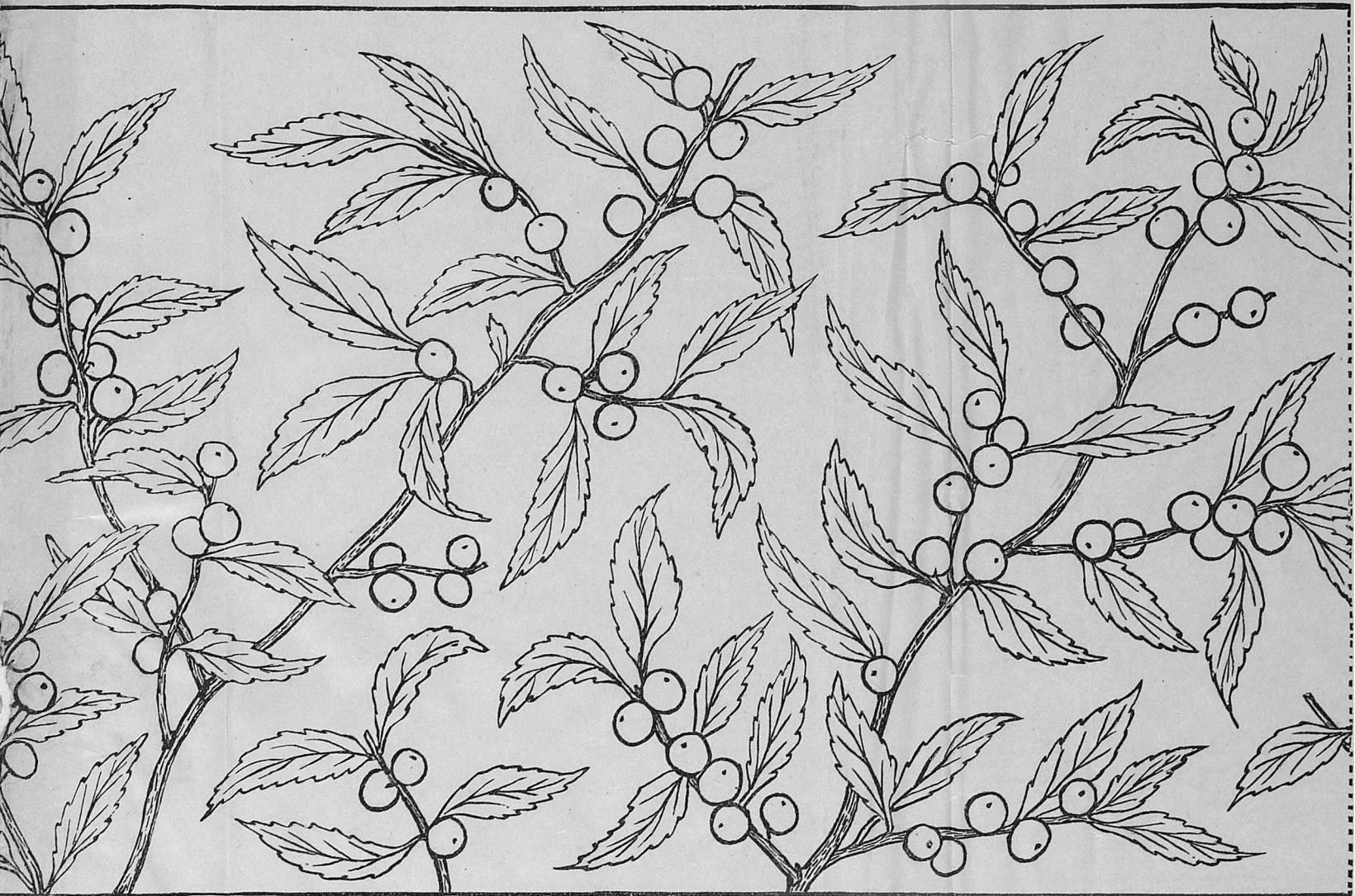
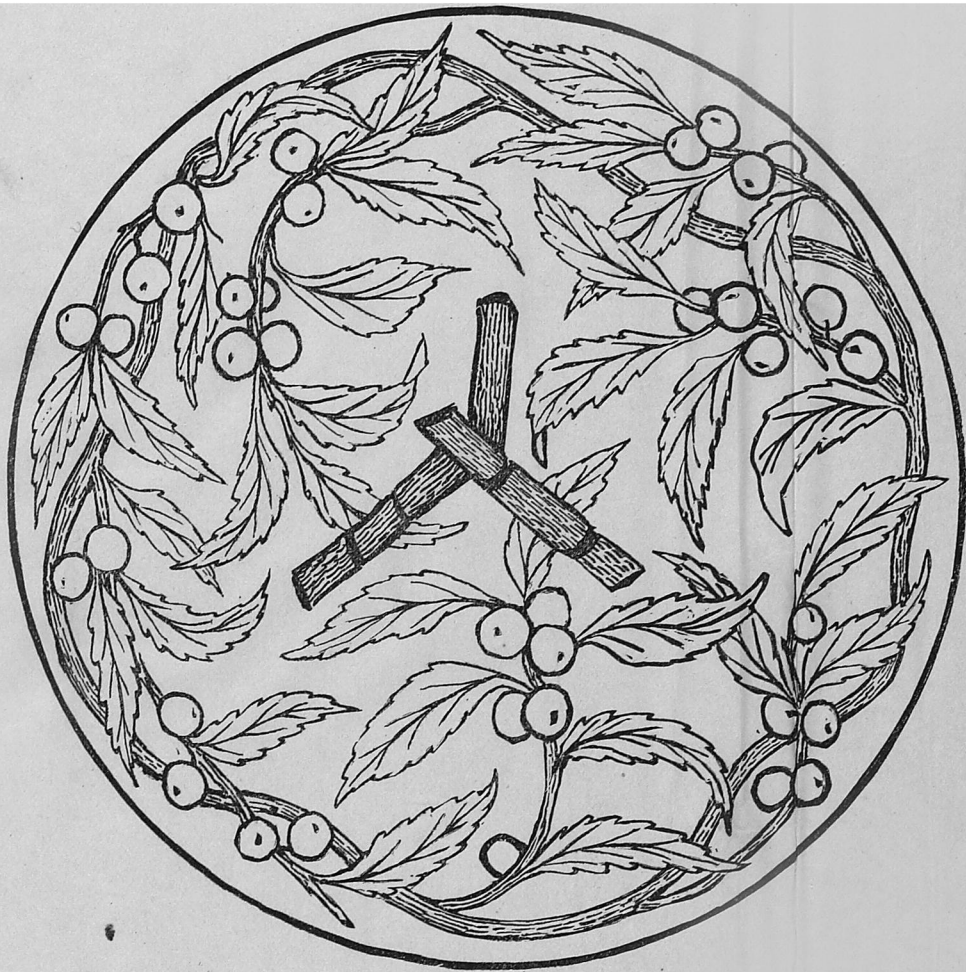


PLATE 572.—DESIGN FOR PANEL DECORATION. "*Chrysanthemums*."

By I. B. S. N.

(For directions for treatment, see page 46.)





OF A CRACKER JAR. "Black Alder."

APPA.

eatment, see page 46.)

EXTRA SUPPLEMENT TO THE ART AMATEUR.

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DECORATIVE HEAD. BY ELLEN WELBY.
(FOR HINTS FOR TREATMENT, SEE PAGE 46.)

THE ART AMATEUR MONTHLY JOURNAL
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ART IN THE HOUSEHOLD

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"VENETIAN WOMAN." BY CHARLES LANDELLE.

DRAWN BY THE ARTIST FROM HIS SALON PICTURE.



VIEW OF THE DINING-ROOM IN THE RESIDENCE OF MR. J. O. MOSS. BRUNNER & TRYON, ARCHITECTS.
SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION.

EXTRA SUPPLEMENT TO THE ART AMATEUR.

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DECORATION & FURNITURE

HINTS FOR SIMPLE DECORATION OF UN-ADORNED CITY APARTMENTS.

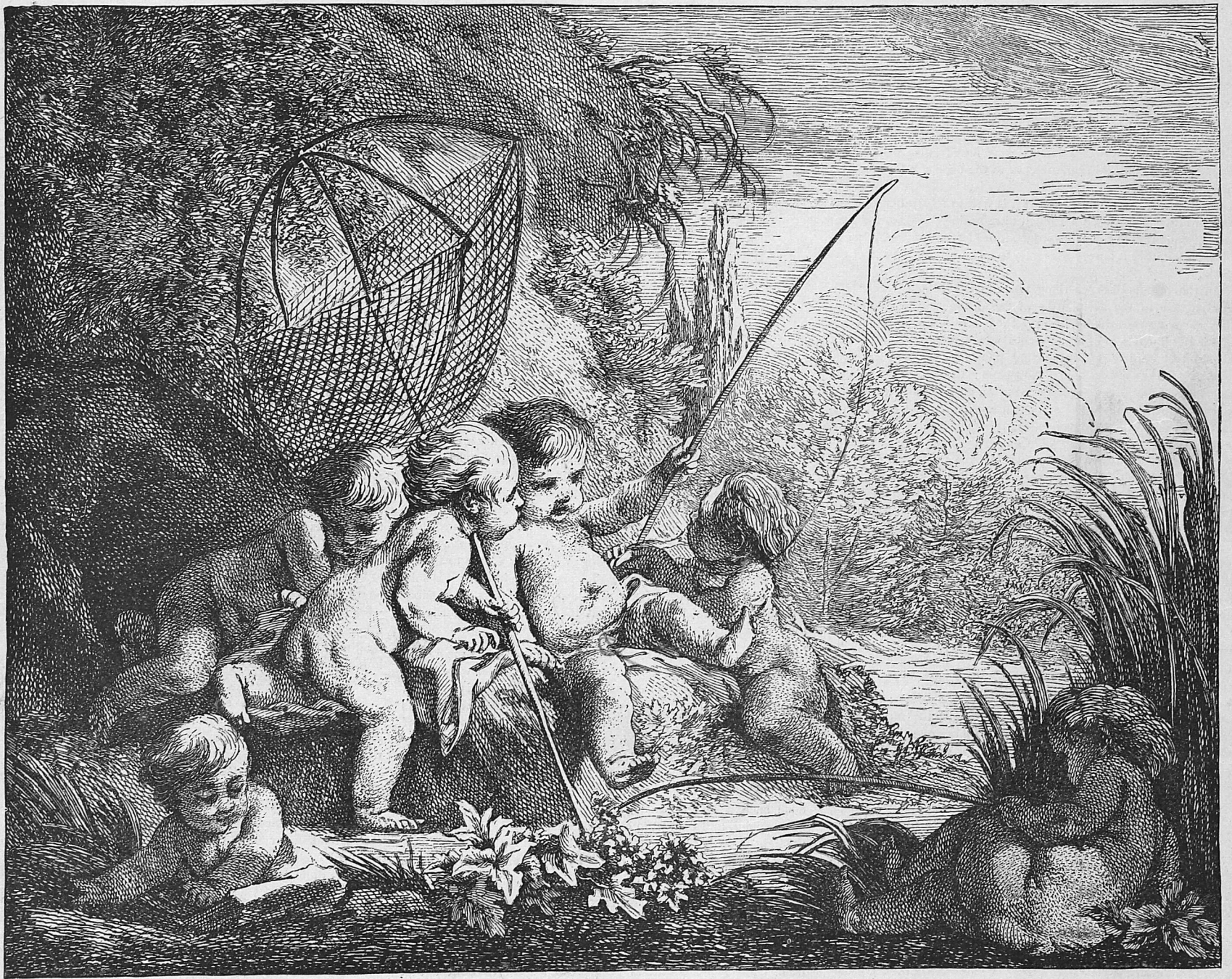
IV.

SO far, we have described not the worst nor the best dwellings of the new quarter of New York. Our examples have been chosen so as to show what may be done with the average flat or small house. But it would convey a wrong impression if we were to take no note of the numerous substantial, cheap, and pretty houses that have been built or are being built in the district in question. These will hardly disturb, in New York City,

to overcome the defects of a badly-arranged one. And, as most of the occupants of this better class of houses will be tenants, and not owners, they come naturally within the scope of these articles.

There is in One Hundred and Fifth Street a row of small brown-stone houses which are in some respects vastly superior to those before described. They have each a short hall, about fifteen feet by five, with vestibule, and a lath and plaster elliptical arch, across which a portière can be hung to shut off the view of the stairs and large hall or living-room. The reception-room in each opens directly on the hall, and is fifteen by twelve feet in area and twelve feet high. It has a large square window divided into two lights with transoms. The living-room is fourteen by fourteen feet, with a six-inch

is seventeen feet square, leaving out of account a small recess by which one enters from the stair-landing, and which is divided from the larger part of the room by an arch and from the closets belonging to both front and rear rooms by another. The obvious intention is that this little space, about eight feet square, should be curtained in by portières hung on rods inserted at the spring of the arches. Thus shut off, it would serve as a sort of anteroom to the large bedroom. The rear room is smaller in both directions, space for the bath-room having been reserved out of it. The upper floor is divided into three rooms, the middle one of which is lit by a skylight. Kitchen, heater and store-room are in the basement, reached by a stair from the hall, by another from the dining-room, and by a flight of stone steps under the



DECORATIVE PANEL. BY BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 47.)

the general rule of bad workmanship, worse taste and high prices, but they will undoubtedly have an excellent effect throughout the country. It is the exceptional that is copied, provided it is properly introduced to the public; and we mean to do our share in making known what is good as well as what is bad and indifferent in the latest developments of domestic architecture in New York. It is, besides, as often useful to point out how to take advantage of a well-arranged interior as it is to show how

chimney breast opposite the stairs. The dining-room is situated beyond, and it and the reception-room open into the living-room by sliding-doors. The dining-room has a back stairs leading to a kitchen in an extension.

The first floor has, in front, a bedroom with a shallow bay-window, the frame of which is of cast iron, and a smaller square window to one side, an arrangement which looks well on the exterior, but is a trifle awkward from within. It occupies the full width of the house and

front stoop. Though the houses are of the usual length, no air or light shaft is introduced or is needed, the space which is generally given to a third room on the first floor being utilized in large closets and in the little anteroom just spoken of. The central hall is amply lit from the stairs, and by glass door-lights in the doors to the dining and reception-rooms.

The treatment might be either in distemper or in flatted oils, the latter preferable because it resists damp

and may be cleaned with soap and water. A general warm tone, not too dark, should be used throughout. Nothing so takes away from any appearance of space as a scheme involving different colors for the walls, ceilings, and floors of the several rooms of a house, and when the house is small, this becomes doubly important.

We will assume that the tone chosen will be either pale olive or reddish brown, and that the stencilled ornament will be in darker and lighter tones of the same, with other colors when specified. The vestibule should have the lower part of the walls to the height of about four feet cased in stamped leather of a simple pattern and of a single color, a shade darker than that of the wall. This would cost from \$16 to \$20. There should be a deep frieze of conventional ornament in two shades of the same color, and the ceiling might be treated with a pale tint of the same relieved by a few filets of a darker tone. A little gilding might be added in the ornament. The same treatment would answer for hall, staircase, and large hall, or living-room; but in this last some gilding would be requisite, or, instead, an application of silver leaf varnished in places to give the effect of gold. This latter scheme would work particularly well with a general tone of light olive.

The reception-room might be made the single exception from the general scheme, and might be treated in a much lighter key than the rest. The walls, however, should not be left bare, but should have a light tint in distemper, or might be covered with French satin paper. The wood-work might be enamelled white, the mouldings picked out with gold. The ceiling should be treated in distemper, in cream and gold. If stained glass is used in the transoms of the window, it should be

principally in white and yellow opal and clear antique, with no strong colors; or a window-screen of opalescent rings would answer rather better. The window-curtains, portières, carpets, and furniture should all be in light colors. The little anteroom at the head of the stairs, curtained off from the bedrooms, might be fitted with a lounge, a jardinière, and a few books. It will be found not the least useful bit of space in the house. The difficulty in treating the front bedroom is with the small square window, which is totally unnecessary, and which does not look well. It might be filled with a good piece of dark-toned stained glass, if that were not rather too expensive. Perhaps the best thing to do with it would be to fit the opening with a door, and use it as a closet for things that should be kept in the light, and yet out of sight. It will have a better effect to hang the curtains for the large bay-window on a straight rod running right across, than to fit them to each division of the bay. When thrown open, they will form two heavy masses of drapery which will increase the apparent depth of the bay. The other rooms do not call for special treatment, and it is understood that the same general tone is used for all, if, indeed, the upper rooms do not remain white.

(To be continued.)

WHAT is known as "blue-zinc powder" or "zinc dust" is deposited in the condenser pipes leading from the retorts in the process of distilling zinc. Mr. Ferdinand Bosshawk, of Manchester, England, claims to have discovered that paints containing this powder have decided advantages over other metallic paints of that character; that "they have much more body than any other, and much greater preservative qualities against the action or influence of either salt air or salt water, and



DECORATIVE PANEL. BY BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 47.)



PANEL OF CARVED WOOD. SIXTEENTH CENTURY ITALIAN WORK.

FROM THE CHAIR OF ST. PETER AT PERUGIA, DESIGNED BY RAPHAEL AND CARVED BY STEFANO DI BERGAMO.



DECORATIVE PANEL DESIGN FOR A GERMAN ARCHERY CLUB-HOUSE.

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